



The New Amberola **GRAPHIC**

Autumn Number

October, 1989

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October, 1989
(Autumn)

The New Amberola Graphic

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Revised Notice

Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to reach some parts of the country and Canada. We advise closing dates of no sooner than May 31, August 31, November 30 and February 28 for dated matter.

Editor's Notes

Our hearts go out to friends and subscribers in the San Francisco Bay area after the recent earthquake. We sincerely hope that all is well among our readers out there as they attempt to get their lives back to normal. It's a time like this when we realize our families and loved ones are so much more important than material possessions.

This issue is a bit smaller than recent numbers due to budgetary restraints, but we hope to bring you more with the winter issue.

Best wishes to all for the upcoming holiday season!
- M.F.B.

→ Deadline for next issue: December 31 ←



Do you have yours yet?
See back page of section 2!

Sylvester Ahola

--An Appreciation--

by Martin Bryan

To many of our readers, the name Sylvester Ahola is not exactly a household word. However, much has been written in recent years about this fine trumpet player by venerable jazz historians such as Brian Rust, Warren Vaché, and Paul Burgess. It is not my intention to rehash these previous writings here. Rather, I would like to tell you a little about his life, his career, and to relay a few anecdotes about his Edison recordings.

Sylvester Ahola was born in 1902 of Finnish parents. He began studying trumpet at age eight, and was a member of two Finnish bands soon thereafter. By the early 1920s his tastes had turned toward jazz, and he began playing with several well-known organizations.

Eventually this work brought him into various recording studios, and he can be heard on selected sides from the mid-1920s with such groups as the Georgians, the California Ramblers, and the orchestras of Paul Specht, Joe Candullo, Peter Van Steeden and Sam Lanin. Specht's 1926 record of "Static Strut" is a dandy piece in which the young Sylvester Ahola shares trumpet duties with an equally young Charlie Spivak. Although "Hooley Ahola's Vikings" did record two unissued sides for Edison, his name did not appear on any record labels here, which explains why his name is not familiar to many U.S. collectors.

In 1927 he went to London (he had been there a year earlier with Paul Specht), where he was engaged to play first trumpet at the Savoy Hotel. When this job ended, he was invited to join Bert Ambrose's orchestra, where he remained until mid-1931. During this period he did an enormous amount of recording work in several different capacities: as a dance orchestra musician, a jazz band soloist, an accompanist, and a soloist. As Mr. Ahola puts it, "The Ambrose job at the Mayfair Hotel was from 9 to 2 A.M. Daytime I was busy in the studios recording for every conceivable label." His sides with the Rhythmic Eight for British Zonophone were particularly numerous, but he also appeared on disc with Ambrose, Carroll Gibbons, Spike Hughes, Philip Lewis, the New Mayfair Dance Orchestra, Ray Starita, Lew Stone, Ray Noble, to name a few. In addition, his work accompanying vocalists brought him in contact with the Duncan Sisters, Sophie Tucker, Gracie Fields, Whispering Jack Smith, Paul Robeson, Noël Coward, Gertrude Lawrence, and many, many more famous artists who are more familiar to Londoners.

Mr. Ahola's playing was extremely versatile, and he has been compared favorably with the likes of Louis Armstrong, Bix Beiderbecke, and Red Nichols. But it is perhaps as a so-

loist that his own style can be best appreciated. The Techemacher-Sanderson song "Until" is played with a sensitivity and warmth usually reserved for vocalists.

When Sylvester Ahola returned to the States in the early Depression years, recording jobs had pretty much dried up. However, positions were available for talented musicians in radio, and he performed with a host of organizations, including the studio orchestras of both NBC and CBS.



Portrait by Jane Freeman

In 1940 he had the luxury of being able to retire, and he returned to his native Eastern Massachusetts where he lives with his wife Saima. He is an avid record, phonograph, and musical instrument collector. He is also a ham radio fan, having a license which dates back to 1919!

We salute you, Hooley, and thank you for your recorded legacy.

(cont. next page)



Zonophone #5474 "Until" coupled with
"Somewhere a Voice is Calling" (1929)



The Edison Recordings

On December 17, 1926, Sylvester Ahola recorded two numbers for Edison with a small group formed from the Paul Specht band. Vocal refrains were done by a jolly vaudeville-type singer named Ethel Stanley. The two songs, "Looking at the World Thru' Rose-Colored Glasses" and "Cock-a-Doodle, I'm Off My Noodle, My Baby's Back", show Ahola to be a gifted jazz musician. Unfortunately, the sides were rejected due, perhaps, to the unconventional vocals by Miss Stanley.

Brian Rust has identified three sides by the California Ramblers (as the Golden Gate Orchestra) on which Mr. Ahola plays: "Lonely Eyes" (51960), "Look at the World and Smile" (51970), and "Crazy Words--Crazy Tune" (51975 and B.A. 5325). A fourth side, "Ain't She Sweet", was rejected in favor of a version by Clyde Doerr's Orchestra.

The recorded output of Dale Wimbrow (The Del-Mar-Va Songster) was fairly limited, although he did write some popular songs, and he had a successful radio career. The Edison sides, made on December 2, 1926, feature a hot trumpet which was a mystery for many years. We'd like Mr. Ahola to take up the story from here:

"'Chicken Bred and Country Fed' was composed by Dale Wimbrow, who plays the ukulele. There's only one trumpet. Johnny Morris is on drums with the barnyard calls, the crow calls, and so forth (he's the famous 'Paradiddle Joe' of the swing era). Phil Wall, composer of 'Corn-fed,' 'Static Strut,' and 'Tin Ear' is on piano. Dale Wimbrow on his ukulele, and that's all there was. It's a very unique recording--has been a research item in the connoisseur of jazz research for years and years, and they finally have run it down. I have told Brian Rust, the famous discographer in England, that I made that record. Red Nichols was credited with having made it for many, many years, but



now the truth is out...I played the trumpet solo, which was way-out jazz in those days. The Edison company sort of frowned on jazz -- they didn't think it would sell, so I was lucky to get a 32-bar solo!"

Of the reverse, "So Long North", Mr. Ahola tells us:

"The train effect that you hear in there, the locomotive sound of the steam, I did with a mellophone with the mouth-piece reversed and blown through the stem across the end of the lead pipe of the mellophone horn (which was pitched in F at the time). I didn't play a legitimate note on the mellophone, I just made the steam sound that you heard. When you hear it the next time you'll remember that it was done on a mellophone."

Finally, we asked Sylvester Ahola to tell us something about his experiences recording for Edison. Readers are reminded that Edison was still using the acoustic recording method in 1926.

"These recordings were made at the Edison studio in New York. There was no microphone. We stood on boxes or raises about a foot high and played into large

horns four and five feet long with tubing going into a 'secret chamber.' The ukulele player, Dale Wimbrow, had one, I stood up and played into one, piano was on a high platform and he had his horn, and so did the drummer...The music was hung on wires from the ceiling on paper clips; no music stands.

"When we walked into the studio that day, we heard them testing the equipment...They were not saying 'Hello, test...' which is a blessing in itself. Here's what the man was saying, shouting into one of the horns: 'One --- two --- three --- four --- five --- sssix --- sssix --- ssee-ment --- auto-matic --- butter-cakes --- Mephistopheles ---' He didn't get into 'antidisestablishmentarianism,' but Johnny Morris imitated that man for years and had us rolling in the aisles!"

"How Much Are My Records Worth?"

Editor's introduction: "How much are my records worth?" As collectors we are frequently asked this question, and the inquirer is often puzzled when we hedge on an answer. Does the fact that someone somewhere paid X amount of money for a particular record mean that's how much the record is worth? If one dealer places a minimum bid on a disc (based, perhaps, on what he received for a similar one previously), can we conclude it's worth at least that amount? Do prices vary in different parts of the country? And among individual dealers? Do opera collectors value jazz records the same way jazz collectors do? &c., &c. Chances are, our readers would have as many "yes" answers to these questions as "nos," with an awful lot qualifying with "that depends."

Readers Steve Sullivan and John Doulou set out to tackle this problem awhile ago with a representative list of 26 Victor black label records plus one 7" Berliner. They polled collectors and dealers alike, and the following is the result of their study. Readers may be as surprised as we were by the results, as most of the records listed are fairly ordinary. We are happy to share this data with our readers, and the results are by no means "official prices" endorsed by this publication!

+ + + + +

Here are the results of the pricing survey for Berliner/Victor records, period from 1895 to 1925. The following collectors and dealers participated:

Martin Bryan	David Milefsky
Paul Charosh	Musical Memories
Creegan Co., Inc.	Musique
Peter N. Dilg	Old Time Music
Peter G. Leavitt	Rev. John A. Petty
Roger Ledford	David A. Reiss
Fred MacFee, Jr.	Allan Sutton
John Marinacci	Mark J. Tucker
	Wally Wood

Six more collectors did not know how to price records, but did respond to the survey. And five dealers refused to participate unless I paid a fee of 20 to 30 dollars each, which was asked.

I sent out 36 questionnaires and 28 came back. Six did not come back or respond -- not bad! The highest prices were for the older records. The older -- the higher in price. The highest individual quote was for the Berliner at \$75.00. The lowest price was for the

Joseph C. Smith Victor at \$0.

The five dealers who wanted a fee to participate in the survey were all very rude to me in their return mail and thought I had the nerve not to have them paid their fee. To me, it is their greed that is showing and nothing else. The other dealers who responded with their prices were very cordial and not greedy.

The following fair market survey prices were an average price to the nearest dollar. The survey does show what these Victor records are worth, and possibly a guide for the future.

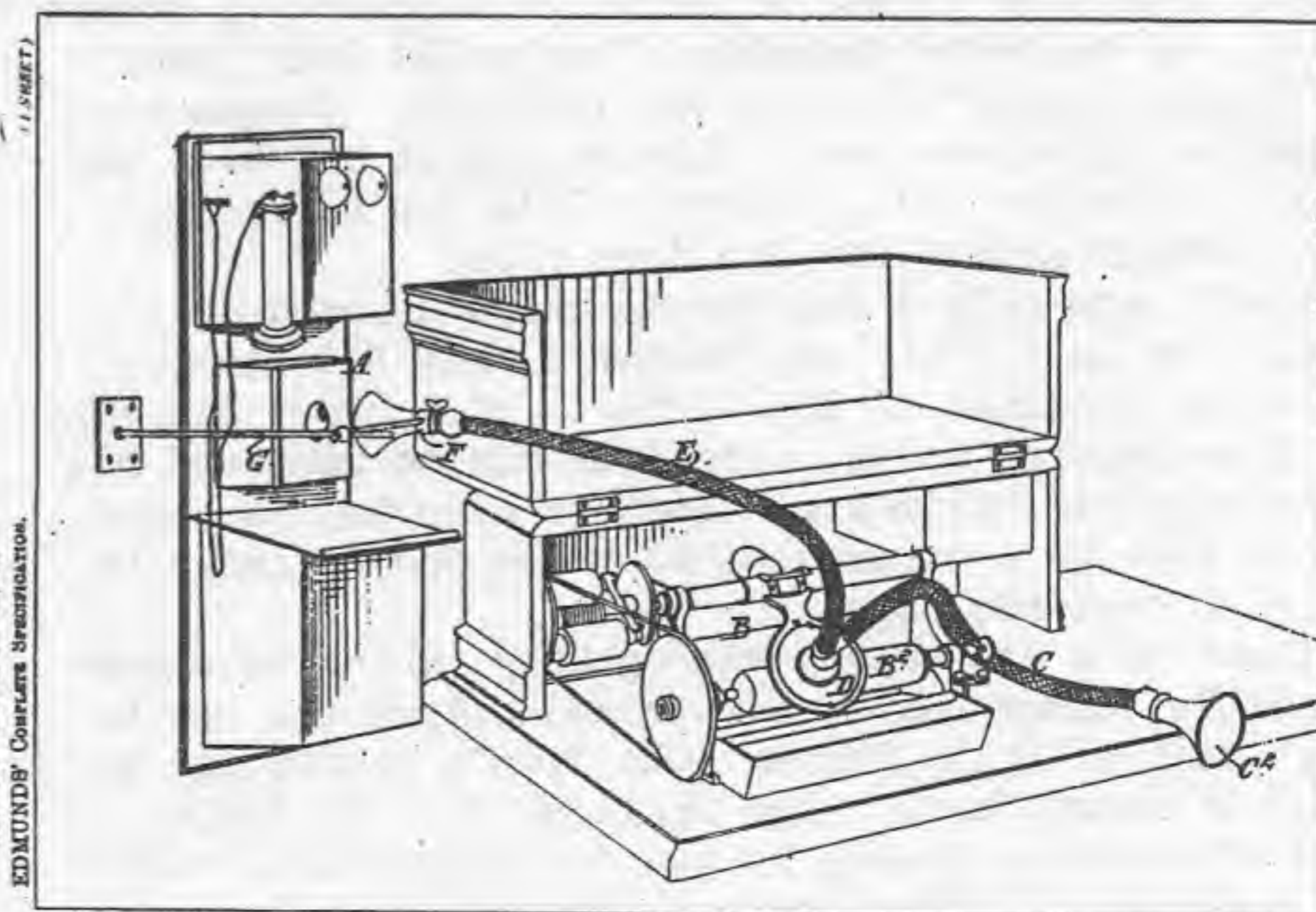
- John G. Doulou

			PRICE
7" Berliner 1942	George J. Gaskin	Eyes Don't Shine Like Diamonds	1895 - 25.00
7" VI 1298	Collins & Natus	Whoa Bill	1902 - 1.00
8" VI 5054	Charles D'Almaine	Medley of Favorite Reels	1907 - 9.00
Monarch 94	Harry Mac Donough	The Holy City	1900 - 8.00
VI Monarch 740	Ed. M. Favor	McGinty at the Living Pictures	1902 - 12.00
VI 124	American Quartet	Farmyard Medley	1900 - 6.00
VI 2512	Haydn Quartet	Heidelberg	1903 - 4.00
VI 4550	Miss Jones & Mr. Spencer	Fritz and Louisa	1905 - 5.00
VI 4709	Collins & Harlan	Out in an Automobile	1906 - 7.00
VI 16036	Billy Murray	Be a Lobster Than Wise Guy	1908 - 4.00
	Victor Vaudeville Company	At the Village Post Office	
VI 16193	Cal Stewart	Troubles in a Hotel	1909 - 5.00
	Cal Stewart	At the Circus	
VI 16519	Signor "Grinderino"	Harrigan Medley	1910 - 4.00
	Steve Porter	The Laughing Spectator	
VI 16788	Ada Jones	You're in for the Night	1911 - 3.00
	Ada Jones - Billy Murray	I've Taken a Fancy to You	
VI 17023	Campbell & Burr	Lizabeth Ann	1912 - 2.00
	Byron G. Harlan	Days of Girls and Boys	
VI 17222	Nat M. Wills	"No News" or "Killed the Dog"	1913 - 3.00
	Tom McNaughton	The Three Trees	
VI 17560	Will Halley	I Love the Ladies	1914 - 3.00
	Heidelberg Quintette	By the Beautiful Sea	
VI 17850	Conway's Band	Flirting Whistler 1 Step	1915 - 2.00
	Conway's Band	Ragging the Scale Fox Trot	
VI 17881	Frederick Wheeler	'Till the Boys Come Home	1916 - 2.00
	Frederick Wheeler	The Drummer Boy	
VI 18258	Van and Schenck	For Me and My Gal	1917 - 2.00
	Van and Schenck	Dance and Grow Thin	
VI 18430	Sousa's Band	Liberty Loan March	1918 - 3.00
	Sousa's Band	U.S. Field Artillery March	
VI 18518	Charles Hart-Lewis	Till We Meet Again	1919 - 2.00
	James		
	Sterling Trio	Have A Smile	
VI 18646	Joseph C. Smith's Orchestra	Apple Blossoms One-Step	1920 - 2.00
	Joseph C. Smith's Orchestra	Carolina Sunshine Waltz	
VI 18703	Aileen Stanley	Blues for Kentucky Home	1921 - 2.00
	Aileen Stanley	Singin' the Blues	
VI 18838	Miss Patricola	I've Got My Habits On	1922 - 3.00
	Miss Patricola	Happy Hottentot	
VI 19186	Henry Burr	Midnight Rose	1923 - 2.00
	Henry Burr	Ev'ry Night I Cry Myself	
VI 19340	The Happiness Boys	Oh! Eva	1924 - 3.00
	The Happiness Boys	Hard Boiled Rose	
VI 19549	Frank Crumit	Insufficient Sweetie	1925 - 2.00
	Frank Crumit	Sweep Your Troubles Away	

Curiosity corner

"At the Sound of the Tone..."

Reader Mark Reinhart sends us the accompanying illustration, which appears to be from an 1888 English patent. It may be the earliest illustration of a recording device linked with a telephone, and we wonder if its designer ever envisioned the widespread use of such connections a decade later!



IN REVIEW

Once a Jolly Swagman--Tribute to Peter Dawson by John D. Vose; 170 pp.; softbound; 1988. (Available from J. D. Vose, 24 Norcliffe Rd., Blackpool, FY2 9AW, England at 10.45 British pounds postpaid.)

This book is called alternately a "biography" and a "tribute." I think the latter better describes this volume. It is a true fan's loving tribute to a recording artist whose recording career spanned from 1904 to 1959.

Dawson was an Australian bass-baritone who went to England in 1902 and began his recording career with the Gramophone & Typewriter Company in 1904. When G & T evolved into HMV he continued to record and stayed until 1939, when he returned to Australia. Even then, he continued to record until 1959, two years before he died at the age of 79.

In 1951 Dawson wrote his autobiography, "Fifty Years of Song," but his career still wasn't over. Dawson's own book reflects his own memories of his life. Mr. Vose has researched the "Peter Dawson Papers" held by the National Library of Australia, and items held by Dawson's widow, Constance. Though he has previously written nine books and a few plays, Vose has published this book as an outpouring of respect and affection for the artist.



Peter Dawson, originally a plumber by trade, had a voice worthy of a great opera star. But like Paul Robeson and John McCormack he wanted to be a people's singer; a singer for "everyman." His repertoire ranged from "The Barber of Seville" to poems by Robert Burns, and on to my favorite, "Lucky Old Sun" (remember Frankie Laine's hit in the 1950's?). Dawson recorded on cylinders (wax, indestructible and blue amberol), acoustic 78's, electric 78's and LP records. Name another artist who has done this!

There were only a few errors which I noted in the book. One is a photo of "Dawson's only U.S. issue," "Waltzing Matilda" on RCA Victor. What about his Edison Blue Amberol solos, some four-minute wax, and his indestructible cylinders? Another annoying weakness is the lack of a chronological order and no index or table of contents page.

There is a "selected" discography, which is understandable, since Dawson's recorded output was one to rival that of Billy Murray (who didn't record for as long) or Henry Burr. Also included are the lyrics to some of Dawson's songs, so you can sing along. There are numerous illustrations of program announcements,

family photos, and record labels (all in black & white) to give the book a nice appearance.

In summary, this tribute book is highly recommended and makes an ideal companion to the hard-to-find "Fifty Years of Song." (Also recommended to Dawson collectors is a wonderful 10 LP Dawson set released 10 years ago by EMI Australia.)

(submitted by Steve Ramm)

OBITUARIES

Portland, Maine, Evening Express

Monday, September 25, 1989

Bradley Kincaid, country singer

SPRINGFIELD, Ohio (AP) — Country music performer Bradley Kincaid, whose recording career spanned three decades, died Saturday at a nursing home at age 94.

Kincaid, a guitarist and performer of traditional Kentucky music, was known as the "Kentucky Mountain Boy."

A native of Point Leavell, Ky., he began singing folk songs on radio station WLS in Chicago in 1925 at age 30. He was a regular performer on the WLS Chicago Barn Dance, later known as the National Barn Dance, until 1930.

He recorded music for Decca, RCA, Majestic, Varsity, Mercury, Bluebonnet, McMonigle and Bullet records. His best known songs were "Barbara Allen," "I Gave My Love a Cherry" and "The Letter Edged in Black."

Portland, Maine, Evening Express

Monday, October 16, 1989

Ludwig Gluskin, jazz drummer, CBS director

PALM SPRINGS, Calif. (AP) — Ludwig Gluskin, a drummer for "King of Jazz" Paul Whiteman who also led his own Big Band-era group before taking over as music director for CBS radio and TV, died Friday of kidney failure. He was 90.

Born in New York City, Gluskin played in his first band with boyhood friend Jimmy Durante. Later, Gluskin became a drummer for Whiteman, the so-called 1920s "King of Jazz."

Gluskin toured Europe with Whiteman and then settled in France. In 1927, he became leader of the Playboys, a Detroit jazz band that got stranded in Paris. The

Playboys made more than 700 recordings in Paris and Berlin.

Gluskin returned to New York and was hired by CBS in 1935. He was named director of music in 1937 for CBS Radio.

He directed the music for Mercury Theatre of the Air's famous 1938 hoax about a Martian invasion, "War of the Worlds."

In 1948, Gluskin became music director for CBS-TV and presided over its shows for 10 years.

Portland, Maine, Evening Express

Thursday, October 5, 1989

Dennis McGee, Cajun fiddler

EUNICE, La. (AP) — Dennis McGee, a master fiddler who played on some of the earliest recordings of Cajun music, died Tuesday at age 96.

McGee played with such Cajun artists as Amede Ardoin, Joe Falcon and Amede Breaux when the music was first being recorded in the late 1920s.

He performed on the radio show "Prairie Home Companion" and often played at festivals and on college campuses around the country well into his 90s.

Gertrude Y. Sanders

Gertrude Y. Sanders, 71, southwest Kansas City, widow of dance band leader Joe L. Sanders, died April 18, 1989 at St. Luke's Hospital. She was born in Lone Elm, near Garnett, Kansas, and lived in this area most of her life. Her husband, who died in 1965, was a pianist, singer and arranger who co-led the Coon-Sanders Orchestra in Kansas City with drummer-singer Carlton Coon in the 1920s and 1930s. Later he led the Joe Sanders Original Nighthawks. Survivors include a niece, Mary Jane Meyer, Kansas City, and cousins.

While Lud Gluskin apparently made no records with Paul Whiteman, we note several made in Europe in the late 20s and early 30s. His best-known U.S. recording is probably the 1934 Columbia of "The Continental," back with "La Cucaracha" (2952-D)

Fiddler Dennis McGee made some Vocalion records in 1929 with Saday Courville. For more information about the pair, see page 23 of our issue #63.

Bradley Kincaid recorded for the Gennett family of labels, as well as Brunswick, long before most of those mentioned in the obituary. He possessed a fine voice, worthy of much better material than the "schmalz" he was usually assigned to record!

Finally, with the recent death of Irving Berlin, we were again reminded that he was our oldest living recording artist. His 1910 Columbia of "Oh! How That German Could Love" (A804) proved to be a poor seller, and Berlin made no more commercial recordings until World War II.

From the Last Issue...

Ron Dethlefsen reminds us that there were other Edison cylinders with three issues (see p. 14), though none had the span of release dates as "The Peerless Minstrels." Ron cites "I Want to Be Down Home in Dixie" by Collins and Harlan which appeared on wax Amberol #948, Blue Amberol #1878 and British B.A. #23075.

The obituary for xylophonist Harry Breuer (p. 15) mentioned a recent LP by him entitled "Mallets in Wonderland," giving him a professional recording span of at least 64 years! We have recently learned that the album is available from Anthony Wellman Productions, 19 West 34th St, Suite 1025, New York, NY 10001.

Vintage Vignettes

by David Milefsky

"Horn of Horror, Jr."

Vignette No. 11 is for those who asked for it with fear and trembling!

I was pleasantly shocked to learn that many readers enjoyed my article "Horn of Horror," which appeared in Graphic issue number 61. Since it was written for fun, imagine my astonishment that such a theme be exhumed by popular demand. Not only did it receive enthusiastic approval, but several readers felt compelled to copy phrases or choruses of their "frightful favorites" and in some cases, the entire piece for me. Ahggh! I am possessed! I can't say "no," and it's all your fault! Is this to become an annual event? Only the Shadow knows.

Sifting gingerly through my dusty morgue of correspondence, plagued by crouching spiders and their fascinating interwoven homes of sticky silk, I carefully unearthed the following letters.

"Let's hear it for public libraries!" moaned Mike Taylor of Fullerton, California. "A couple of months ago I stopped in at a local public library and asked them if they knew how I could get the words and music to an old song called 'De Coppah Moon.' They said that they would see what they could do...Well, they called me the other night and said that they had found it and that they had a copy waiting for me (at no charge!). They found it in an old collection from the Long Beach Women's Club. Amazing!"

Why did Mike haunt the library for assistance? No mystery, really. He simply was not sure of several words on his Criterion Quartet Victor record #19042. For those who are unfamiliar with the song, it may be wise to check it out as the advice given therein might well be taken. The goblin, here, stalks by the "blood red light of the moon," below which the narrator's

love is quietly waiting in a cornfield where pine trees sigh creepy tunes. If snatched by the goblin, she will be taken up to the moon! But our hero is not in a sharing mood. He therefore chooses to wait until the goblin is asleep in the moon before professing love to the girl. No doubt a clever decision and one which exemplifies both patience and fortitude, not to mention luck, in avoiding the shenanigans of the gimlet-eyed sprite.

"De Coppah Moon" was written by W. A. Frazer with music by Harry Rowe Shelley. It is interesting to note that Mr. Shelley, an organist, studied with Dvorak and composed music for sacred cantatas, a lyric music drama, a symphony and an opera. I have wondered and secretly hoped that he was in some way related to Mary Wollstonecraft Godwin Shelley who, during her affair with, and before her marriage to poet Shelley, wrote "Frankenstein"!

Joseph Sedlar of Vestal, N.Y. wrote that he had been interested in musical references to the supernatural for some time. We should be glad of this, especially since he observed that such noble works as "Faust" and orchestral pieces as "Danse Macabre," "A Night on Bald Mountain" and "Funeral March of a Marionette" (Alfred Hitchcock's theme song) would be a delightful entree for any Hallowe'en party or at least a Graphic observance of All Souls' Day.

Of interest here is an obscure cylinder in Joe's collection. It is a gold-moulded Columbia #32354 announced "Ghost Scene from Hamlet," by Edward Brigham. Joe says that the artist has a deep bass voice with a pronounced vibrato, on this record, at least. (This rendition was also recorded on Columbia disc #1646.) And, while dealing here with Mr. Sedlar's observations, I must boldly admit that I have not at all times carefully caught all of what a record has to say. An example follows.

Tenor son of the Emerald Isle, John McCormack, recorded "I Hear You Calling Me" for the Victor. Joe reminded me of the passage "...Though years have stretched their weary lengths between, and on your grave the mossy grass is green,...I hear you calling me." A story about necrophilia? Anyway, Joe ended by suggesting, "It's amazing what's on these old records if you only listen."

From nearby Charles Town, West Virginia, named after Charles Washington, brother of our first president, reader Mark Reinhart sneaks in, "My favorite Hallowe'en diamond disc is #52192-L, 'Keep Sweeping the Cobwebs Off the Moon' appropriately coupled with 'My Blue Heaven' as sung by Vaughn de Leath." The lyrics of the "Cobweb" number are at first not particularly scary—"Change all your gray skies, turn them into gay skies, and keep sweeping the cobwebs off the moo-oo-oo-on." But when one thinks about the old saying "It is easier said than done," things appear a bit different. After all, who would enjoy finding happiness in life while sweeping off the moon at the same time? I would find it rather distracting, especially when the moon (as we know by now) could well leave its housekeeping to the goblins. Actually, I feel it is even more frightening to consider that the record was available toward the end of the Edison recording department's career.

Perhaps it would be fitting now to sip some cider and doff our masks to that long forgotten selection, "The Hoodoo Doo-doo Man." I had heard of and listened to renditions of "The Goo-Goo Man" and "Hoo-doo Doctor Sam," but when Peter Shambarger, A.R.S.C. President of Washington, D.C. Metropolitan Area Chapter submitted this title, I about fell out of my chair! In Graphic issue #61 we discussed the difference between Voo-doo and Hoo-doo and solicited "goo-goo," but this is really too much!

Pete found a cylinder, an English-made Edison Bell of George J. Gaskin belting out "The Hoodoo Doo-doo Man." He does not have an Edison Bell catalog but believes the brown-wax record dates to the late '90s. The record is #6536 and the horrific lyrics commence:



8.

(verse)

Behind the hill the sun is gently falling
It's time the pickaninnies were inside. (pronounced "insead")
It's through the trees that I can hear him calling,
It's time the pickaninnies were in bed.
Oh, as the evening comes, you know my honey,
And passes all the shadows o'er the land,
Comes a very particular coon, from the waking of the moon,
It's the cry of the Hoodoo Doodoo Man.

(chorus)

Run, run, ya little pickaninny,
Here comes the Hoodoo Doodoo Man.
Run, hide your naked eyes, my honey,
Run as fast as you can, my baby.
Hush, hush, don't let him catch ya,
Or he'll make you join his band.
Run your little kinky-head to your little trundle bed,
Look out for the Hoodoo Doodoo Man.

(verse)

His eyes are just as big as watermelons,
They shine like blossoms clear and bright.
He's been hunting 'round for wicked colored children
And he'll catch you if you stay out late at night.
He'll take you from your pappy and your mammy,
And he'll steal ya, evermore, you won't return.
Oh, it's time that you were home,
'Cause I think I hear him moan —
That's the cry of the Hoodoo Doodoo Man!

According to Peter, the cylinder ends with the piano playing "Narcissus" replete with a woodblock imitating a clog-dance. He expressed, "But my God! What lyrics! Not exactly a comforting lullaby!"

Winding up now, Gary Mattscheck of Owego, N.Y. sent me a terrific description of an electrically recorded "Horn of Horror" record, but the goblins evidently intervened, as I cannot, for the life of me, find it anywhere!

If this issue happens to "drift" under your door after the season of the smiling pumpkin, you might consider reading it next year or re-title our Halloween assessment, "Horn of Cornucopia." Boo!

David Milefsky can be reached at Rt. 1, Box 48-A,
Boyce, VA 22620.

Original illustration by Jane Caspar, also of Boyce.

HERE & THERE

Our next issue will contain the Marsh Labs material we've received from various sources. It's still not too late to make a contribution to this issue if you have something to offer.

We hope to have some good news for you soon about a book written by our old-time friend Edna White. Watch for an announcement in a future issue.

Readers who would like to know more about the home town of the GRAPHIC might enjoy the article in the October issue of Yankee. But don't be fooled...it's not quite as glamorous a town as the writer makes it out to be!

Attention ARSC members: Watch for the questionnaire in your next newsletter and please be sure to return it. Your editor is on a committee studying the fair use of old recordings, and everyone's participation in the survey is requested.

Do you have your "Phonoscope" yet? If not, please see the ad in section two!

Speaking of section two, the votes are in. While a few readers had mixed feelings, those who had a definite opinion were in favor of the idea about eight for every one opposed.

PHONOGRAPH FORUM

by George Paul

Before the Amberola

- or -

Early Glass-Lid Cylinder Talking Machine and Record Cabinets

From the earliest days of the interchangeable-cylinder talking machine in the late 1880's until the introduction of the Edison Amberola in 1909, and beyond, the cylinder talking machine owner was faced with the dual problem of machine and record storage. An incredibly wide variety of record cabinets was marketed during these years. Most of these featured record storage in drawers, on trays, or even on revolving "lazy susans", and provided a flat surface upon which the talking machine could be placed. More uncommon are those record cabinets which incorporated the mechanisms of talking machines directly into their tops and enclosed them with glass lids.

The glass-lid cabinets seem to have appeared around 1897 and died out during the 1902-1904 period. By this time the larger horns and cranes, as well as the generally more elaborate appearance of talking machine cabinets, served to discourage the use of the expensive glass-lid cabinets. Of the glass-lid cabinets which survive today, the majority were made to accommodate early A-series Edisons or A-series Graphophones.

Figures #1, 2, and 3 show an early example of a glass-lid cabinet from the 1890's. This cabinet was illustrated in an 1898 Hawthorne & Sheble catalog. It is rather long, but not very deep. Its beveled-glass lid could accommodate an Edison M electric mechanism, but this particular cabinet was made for an Edison Spring-Motor. Its four drawers hold 24 cylinders each in three rows of eight. As seen in the earliest cabinets, each drawer has its own lock. The two smaller drawers at the top hold recorders, speaking tubes, catalogs, or other small accessories. The false center drawer was thought not to have had a knob on it originally (although it was found with an original knob on it). Subsequent research since these photographs were taken has shown that this cabinet was indeed offered with the center drawer knob. It has been returned to the drawer, but you'll have to use your imagination!

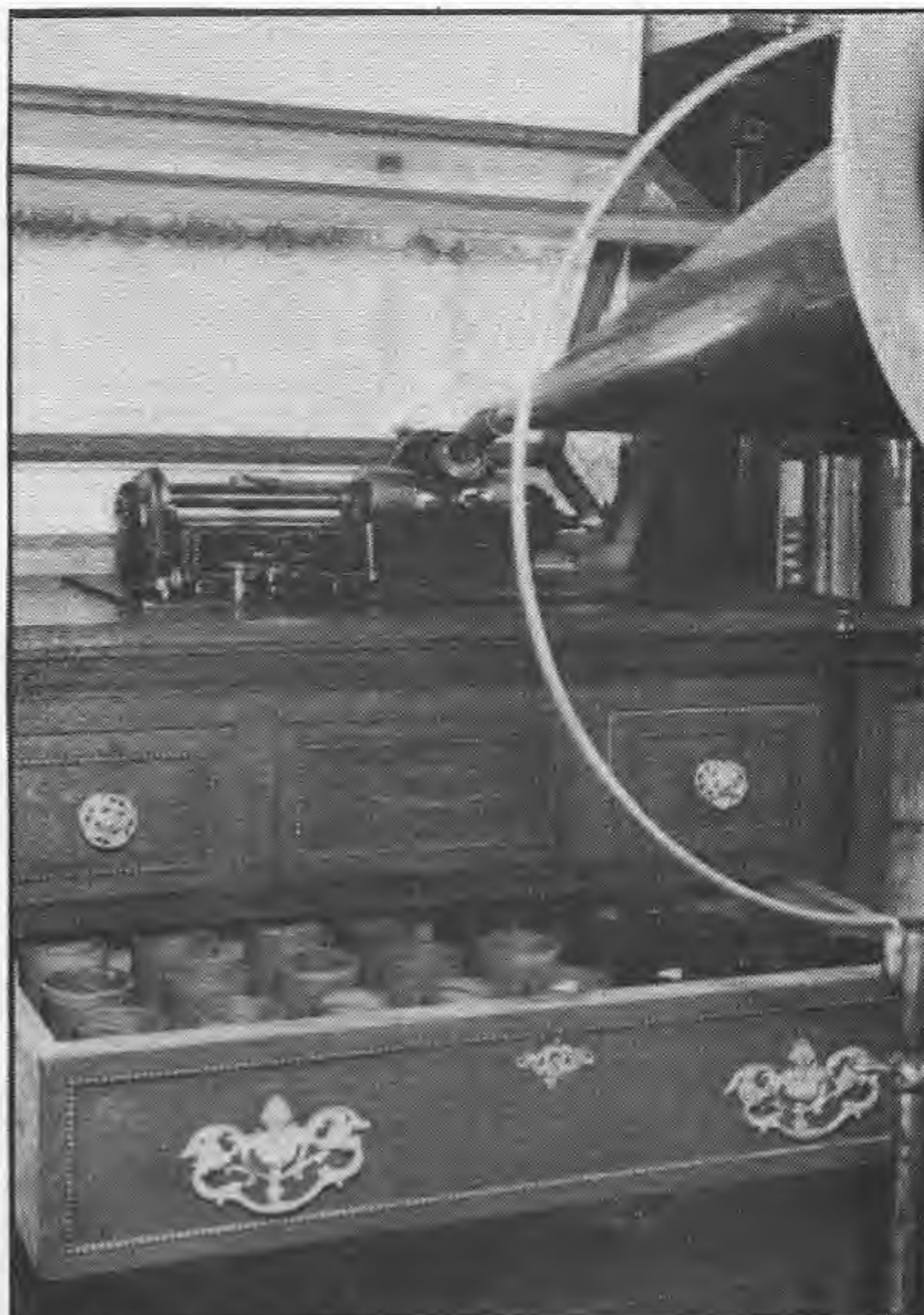
Figure #4 shows a slightly later cabinet; probably from the 1900-1902 period. While its lid is large enough to accommodate an Edison Spring Motor (or Triumph), it is not large enough for the now-aging Class M mechanism. This example holds an Edison A Standard. The cabinet itself is more square in order to deepen the drawers, and built closer to the floor so that a fifth drawer could be added. In this manner, the capacity of this smaller cabinet is actually 4 cylinders greater than the larger cabinet of the 1890's. In addition, a single lock secures all five drawers. The lid also has a lock. It can be seen that some thought had been devoted toward making these cabinets more practical. It did not take long for this line of reasoning to dispense with the lid, crank extension, and the necessary hole for the crank. The brief vogue of the glass-lid cabinets had passed.

These first "phonographs with a lid" anticipated the Victrola by several years and the Amberola by more than a decade. They represent the first widespread attempt to create furniture from a talking machine; a practice which would soon enough transform the industry. Although a mere footnote in phonograph history, the glass-lid cabinets represent a charming portent of things to come.



1. (Above) A Glass-Lid Talking Machine Cabinet from the 1890's.

2. (Below) 1890's Cabinet Closed



3. Record Storage in 1890's Cabinet



4. Glass-Lid Cabinet Dating from 1900-1902 (courtesy of Norm and Janyne Smith)

= George Paul can be contacted at 28 Aldrich Street, Gowanda, NY 14070 =

WILLARD ROBISON, Part 2:

Autograph, Pathé, Victor, Columbia and Master

by

Brian G. Boyd

Introduction

As a result of encouragement from several readers following my article and discography entitled "Willard Robison and His Piano: The Compo Recordings for Pathé" (*The New Amberola Graphic*, Issue 63, January 1988, pp. 12-17), I have prepared a second discographical installment to cover Willard Robison's other vocal and piano solo recordings, as well as his sides as vocalist with various dance bands. Together, the two articles provide virtually a complete discography of Willard Robison's vocal and piano solo recordings made for commercial issue in the period prior to World War II. Eventually, my hope is to publish the entire discography as a monograph, incorporating corrections and additions received from readers of these two installments.

There are many other commercial recordings on which Willard Robison appears not as a vocalist, but as leader and pianist with his own dance band, or as a side-man. These are not included in this discography, as they have been previously documented by Brian Rust in *The American Dance Band Discography 1917-1942* (New Rochelle, NY: Arlington House, 1975), and *Jazz Records 1897-1942*, 4th Edition (New Rochelle, NY: Arlington House, 1978). Similarly, transcription recordings have not been included, nor have Robison's post World War II recordings for Capitol and Coral.

Without the generous cooperation and assistance of a number of individuals, it would not have been possible to complete this project. One person in particular deserves special thanks for his help and encouragement: Don Peak (*USA*). Others who contributed include:

USA:

Martin Bryan
Steve LaVere
David Milefsky
Miss Bernadette Moore (RCA Records, New York)
Pete Whelan

U.K.:

Arthur Badrock
Bill McGhie
Brian Rust

Sweden:

Tor Magnusson

WILLARD ROBISON, PART 2:

Autograph, Pathé, Victor, Columbia and Master

(Selections composed by WR are noted)

Willard Robison, piano solo, or vocal with piano*

Chicago, ca. September 1924

609	Up and Down in China (One Step) (comp. WR)	Autograph 601
mx?	Out of the South (One Step) (comp. WR)	Autograph 601
624	I'll Have the Blues Until I Get to California* (comp. WR)	Autograph 603
625	Peaceful Valley (Fox Trot) (comp. WR)	Autograph 603

Note: Two additional sides by Willard Robison's Deep River Four were issued on Autograph 600, and are documented in Brian Rust's *Jazz Records 1897-1942*. They are not included here because they are instrumentals. There may be still other sides by Robison on Autograph, but none have been traced so far.

Willard Robison, vocal and piano

New York, ca. June 1927

107593-	Cottonfield (comp. WR)	Pathé 32287 Perfect 12366 Pathé Actuelle 11536
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Note: Title as "Song of the Cottonfield" on Pathé Actuelle.

107594-2	Mobile Mud (comp. WR)	Pathé Actuelle 11435
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New York, ca. June 1927

107615-3	Lazy Weather	Pathé 32274 Perfect 12353 Pathé Actuelle 11513
107616-3	Sometimes I'm Happy	Pathé 32274 Perfect 12353 Pathé Actuelle 11513

New York, ca. September 1927

mx?	New Hampshire Highway (comp. WR)	Pathé 32305 Perfect 12384 Pathé Actuelle 11536
mx?	Just a Memory	Pathé 32305 Perfect 12384

107819-2	Deep Elm (comp. WR)	New York, ca. October 6, 1927
		Pathé 32308
		Perfect 12387
		Pathé Actuelle 11525
107820-	Blue River	Pathé 32308
		Perfect 12387
		Pathé Actuelle 11560
107821-	Memphis Blues	Pathé Actuelle 11525
mx?	In the Sing Song Sycamore Tree	New York, ca. January 1928
		Pathé 32333
		Perfect 12412
mx?	I'll Have the Blues 'Til I Get to California (comp. WR)	Pathé 32333
		Perfect 12412
41586-1	The Devil is Afraid of Music (comp. WR)	New York, January 23, 1928
41569-1,2	Deep River Blues	Victor unissued
		Victor unissued
mx?	Ol' Man River	New York, ca. March 1928
		Pathé 32349
		Perfect 12428
		Pathé Actuelle 11555
mx?	Taint So, Honey, Taint So (comp. WR)	Pathé 32349
		Perfect 12428
		Pathé Actuelle 11555



Nat Shilkret and the Victor Orchestra, Vocal refrain by Willard Robison	New York, March 29, 1928
43513-2 The Devil is Afraid of Music (comp. WR)	Victor 21458
43514-1 Truthful Parson Brown (comp. WR)	Victor unissued
Willard Robison, vocal and piano	
108129-3 In the Evening (comp. WR)	New York, ca. April 1928
	Pathé 32363
	Perfect 12442
	Pathé Actuelle 11566
108130- Lou'siana Lullaby (comp. WR)	Pathé 32363
	Perfect 12442
	Pathé Actuelle 11566
Nat Shilkret and the Victor Orchestra, Vocal refrain by Willard Robison	
43514-2,3,4 Truthful Parson Brown (comp. WR)	New York, April 26, 1928
	Victor unissued
43514-5 Truthful Parson Brown (comp. WR)	New York, May 31, 1928
	Victor 21458
Willard Robison, vocal and piano with orchestra, Leonard Joy, dir.	
41569-3,4 Deep River Blues	New York, June 12, 1928
	Victor unissued
45580-1,2,3 Tain't So, Honey, Tain't So (comp. WR)	Victor unissued
	Note: Acc. by piano only on 45580
Willard Robison, vocal and piano with orchestra, Nat Shilkret, dir.	
41569-6 Deep River Blues	New York, July 6, 1928
	Victor 21651
45580-6 Taint So, Honey, Taint So (comp. WR)	Victor 21651
Nat Shilkret and the Victor Orchestra, Vocal refrain by Willard Robison	
47536-1,2,3,4 Yellow Dog Blues	New York, September 19, 1928
	Victor unissued
Nat Shilkret and the Victor Orchestra, Vocal by Willard Robison and the Four Rajahs	
47536-5,6,7 Yellow Dog Blues (vocal by WR only)	New York, October 11, 1928
	Victor unissued?

47732-1,2	Lazy Levee Loungers (comp. WR)	Victor unissued	Nat Shilkret and the Victor Orchestra, Vocal refrain by Willard Robison	New York, March 28, 1929
	Note: Although the recording sheet indicates "M" (master) for take 6 of "Yellow Dog Blues", no issues are known.		50982-2 I'm Crazy Over You (Fox Trot)	Victor 21976
Willard Robison, vocal and piano with orchestra, Len Gray, dir.		Camden, November 23, 1928	Willard Robison and His Levee Loungers Vocal with orch.	New York, April 12, 1929
48087-1,2,3	O'er Waiting Harpstrings of the Mind	Victor unissued	148432- I've Got a Feeling I'm Falling	Unissued on 78 rpm LP: Columbia 3CL 35 (CL 2229)
48088-1,2	Shepherd, Show Me How To Go	Victor unissued		
Willard Robison, vocal and piano		New York, January 18, 1929	Willard Robison and His Deep River Orchestra Vocal with orch.	New York, April 19, 1929
49663-1,2,3	Doin' the Raccoon	Victor unissued	148463-2 Head Low (comp. WR)	Columbia 1818-D Regal G-9376
Willard Robison, vocal and piano with orchestra, Nat Shilkret, dir.		New York, January 28, 1929	148464-3 Peace of Mind	Columbia 1818-D
49687-1	If I Had You	Victor 21866	Nat Shilkret and the Victor Orchestra, Vocal refrain by Willard Robison	New York, April 26, 1929
Willard Robison, vocal with orch.		New York, February 14, 1929	51927-2 The Lonesome Road (Fox Trot)	Victor 21996
147845-1	We'll Have a New Home (In the Mornin') (comp. WR)	Harmony 870-H Velvet Tone 1870-V Diva 2870-G Regal G-9376	Note: Two takes of a second title ("Wake Up, Chillun, Wake Up") were recorded at this session, using mxs. 51926-1 & 2. The files are unclear as to whether either take has a vocal, but since there is no vocal on 51926-2, which was issued on Victor 21976, it has been assumed that there is probably no vocal on 51926-1 either.	
147846-2	Ploddin' Along (comp. WR)	Harmony 870-H Velvet Tone 1870-V Diva 2870-G		
	Note: As "Paul Howe" on Harmony 870-H.			
Willard Robison, vocal and piano with orchestra, Lou Raderman, dir.		New York, March 11, 1929	Willard Robison and His Deep River Orchestra Vocal with orch.	New York, May 17, 1929
50926-1,2,3	Song from a Cotton Field	Victor unissued	148546-3 Harlem Blues	Columbia 1948-D
50927-1,2,3	Wake Up, Chillun, Wake Up (comp. WR)	Victor unissued	148547-4 Beale Street Blues	Columbia 1948-D
Willard Robison and His Deep River Orchestra Vocal with orch.		New York, March 15, 1929	Willard Robison, vocal and piano with guitar	New York, October 28, 1929
148078-2	A Garden in the Rain	Columbia 1772-D	149193-1,2,3 (Way Out There In) Tall Timber (comp. WR)	Columbia rejected
148079-4	Blue Hawaii	Columbia 1772-D	149194-3 (Still Runnin' Round) In the Wilderness (comp. WR)	Columbia 2268-D
Ipapa Troubadours, S.C. Lanin - Director Vocal refrain by Willard Robison		New York, March 22, 1929	149193-4,5,6,7 (Way Out There In) Tall Timber (comp. WR)	New York, November 5, 1929?
148126-3	Wake Up! Chill'un, Wake Up! (Fox Trot) (comp. WR)	Columbia 1779-D	Note: The date of this session is not fully legible in the files, but it appears to be November 5.	Columbia rejected

149193-9 (Way Out There In) Tall Timber (comp. WR) New York, November 22, 1929
Columbia 2268-D

Willard Robison, vocal and piano with orch.

57177-1,2,3 There's Religion in Rhythm (comp. WR) New York, November 27, 1929
Victor unissued
57178-1,2,3 Don't Ever Be Fraid to Wade Those
Troubled Waters (comp. WR) Victor unissued

**Willard Robison, vocal with orchestra,
Leonard Joy, dir.**

57177-6 There's Religion in Rhythm (comp. WR) New York, December 12, 1929
Victor 22446
57178-6 Don't Ever Be Fraid to Wade Those
Troubled Waters (comp. WR) Victor 22446

**Willard Robison accomp. by His Little Symphony
Vocal with orch.**

150112-1,3 Sing You Sinners New York, March 24, 1930
Velvet Tone 2131-V
Diva 3131-G
150113-1,3 A Cottage for Sale (comp. WR)
Velvet Tone 2131-V
Diva 3131-G

**Willard Robison and his Deep River Orchestra,
Vocal refrain by Willard Robison**

M-164-2 Memphis Blues New York, March 4, 1937
Master MA 109

Note: three other titles were recorded at this session, using
mxs. M-161, M-162 and M-163. There is no vocal on M-161
(My Melancholy Baby), which is coupled with the above side.
It has not yet been possible to determine if either of the other
two titles were issued, or whether they have vocals by Willard
Robison.

Comments and corrections:

Please send any comments, corrections or additions to the author:

Brian G. Boyd
130 Carlton St., Apt. 911
Toronto, Ontario
CANADA M5A 4K3

Eighty-Nine Goes Into Fifty-Four!

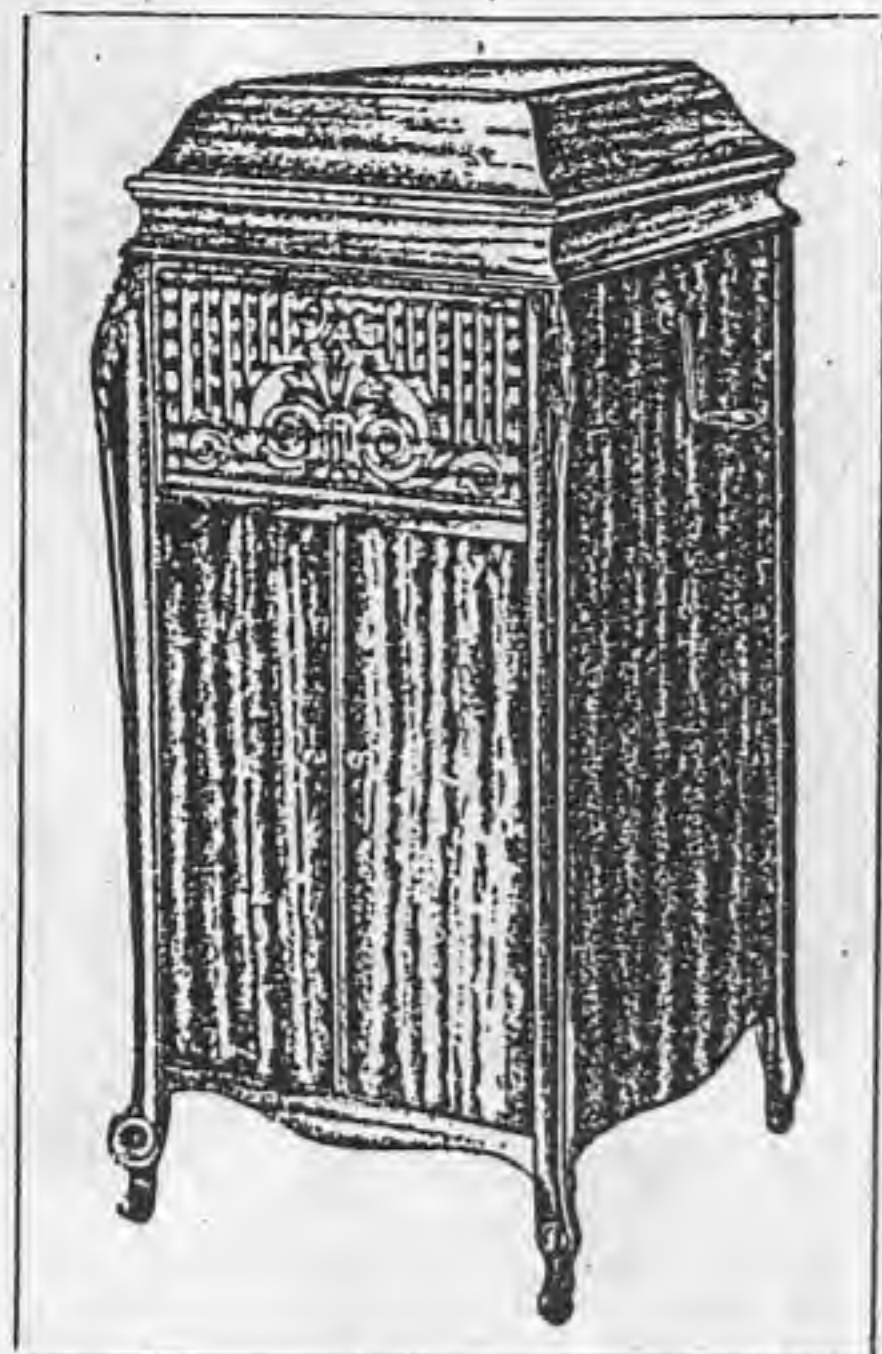
--Barry Cheslock

You say it won't go, but it did. This is Jerry Donnell's 89th phonograph going into the back seat of his 54 Chevrolet. (Jerry, on the left, has the lighter end!) The machine is a Harmony, or a Columbia Grafo-nola, actually. It came from the estate of a Dr. Jancobs who lived in a stone castle in Arlington, Va. overlooking the Potomac River and Georgetown University. The castle was built in 1937 and the Harmony hadn't been moved from the spot since that time, until I got it and moved it to my house for him.

I might add that I've known Jerry (see issues #67 and 68) for quite some time, and I don't believe he's ever had 2 phonographs alike.

(More about this unusual machine in a future issue.)





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